

The Drama and Music News of the Theaters

A DISTINGUISHED EMOTIONAL ACTRESS



Who Will Appear as Maslova in Tolstol's "Resurrection" at English's.

THE WEEK'S PLAY BILLS

TIM MURPHY, JOSEPH JEFFERSON AND MISS WALSH AT ENGLISH'S.

Vaudeville at the Grand—Two Melodramas at the Park—Burlesque at the Empire—The Unique.

There will be three attractions at English's this week, one of them being classed among the greatest dramatic offerings of the season. Four attractions were originally booked, but Katherine Osterman, who was to appear in her new comedy, "Miss Petticoats," the last two nights of the week with a Saturday matinee, has been obliged to cancel her Indianapolis engagement on account of an injury she received a week ago when she tripped on a carpet during a performance in the East and fell heavily to the stage. Miss Osterman, who is a clever comedienne and who has often been seen here in vaudeville, may come to English's later in the season. The unfortunate accident may keep her from filling her bookings for the next three weeks.

TIM MURPHY



In "The Man From Missouri" at English's.

Tim Murphy, a favorite comedian, will be the first attraction of the week, coming for a single performance Tuesday evening of his new play, "The Man From Missouri." Joseph Jefferson, the dean of American actors, will follow Wednesday evening for one performance of his famous "Rip Van Winkle," and Blanche Walsh, who has come to be looked upon as one of America's foremost actresses, will play an engagement of one night only—Thursday night—in the great Tolstol drama, "Resurrection," this performance undoubtedly being the great event of the week.

Tim Murphy's new play, "The Man From Missouri," is the work of George V. Hobart, the New York newspaper writer, who has written a number of operatic and musical comedy librettos, and Edward E. Rose, a skillful dramatist, who has given several successful pieces to the American stage. The play is said to be well suited to Mr. Murphy's peculiar talents, the authors having supplied him with a role that is understood to be the best he has had since the successful days of Hoyt's "A Texas Steer," when he so ably portrayed old Maverick Brander, the Texas politician. "The Man From Missouri" is credited with being a stirring, virile and interesting comedy of Washington life. Jim Broncho, the character played by the comedian, is a little wild when he first breaks into Washington society by appearing over a garden wall. He is full of the slang and the unconventional strength of expression of the far West. But he soon learns the difference between Washington and Arizona and after throwing aside his pistols works with subtler weapons against the villain of the play, who is seeking to compromise the name of a good woman.

Of the second attraction of the week at English's it is hardly necessary to say anything except that this attraction is to be the beloved old "Joe" Jefferson and his equally beloved old "Rip Van Winkle," and that the supporting company looks to be exceptionally strong, including as it does such actors as John Jack, Jefferson

after leaving the army, Dimitri is called for jury duty. The case on trial is that of a woman of ill-fame named Maslova, accused of robbing and poisoning a patron of the house in which she pined her trade. In this hardened and dissolute creature, accused of murder, Dimitri recognizes Katusha, his charming little companion of former years, whose ruin he had wrought, and he sees to what depths of depravity his crime has brought her. He determines to devote his life to her moral redemption. In vain he tries to have her sentence revoked. He secures an interview with her in prison. He finds her among a group of other women of her class. Half drunk and not recognizing him, she importunes him for money with which to buy liquor. He finally succeeds in bringing back the past to her, confesses his guilty share in her fate and offers to marry her. But she repulses him with curses and taunts him with his cowardice in deserting her. This does not swerve him from his task, and, little by little, memories of her youth return to her and with them old love for Dimitri. Gradually the resurrection of her soul is completed. Dimitri succeeds in securing her pardon, and again offers her marriage, but by this time Maslova sees that it is in a spirit of penance that he makes it, not because he really loves her. She declines and accepts the offer of a fellow-prisoner, with whose help she believes she can render such assistance to other unfortunates as will aid her in washing away the stain of her own sinful life.

The seats for this important dramatic event will go on sale at English's Tuesday morning.

The Grand—Vaudeville.
Charles Prie's performing dogs, which will be the leading feature of the high-class vaudeville bill at the Grand this week, are described as the most perfectly trained canines ever seen on the stage. There are twenty of the smart little animals and Mr. Prie has taught them to do everything that all other performing dogs do, and a great many things that no other "educated animals" have ever attempted. The little four-footed actors wear masks and other disguises that transform them into human beings, tigers, ponies and wee blythe elephants and go through a most astonishing series of funny scenes. Mr. Prie is always improving the act which he presents from season to season, and the present performance is understood to be one of the most entertaining in vaudeville. James J. Morton, who is billed as "the fellow of in-

LA BELLE CARMONTELLA



In Vaudeville at the Grand.

finite jest," returns this week to the Grand with his latest batch of stories, jokes and comic songs. He scored a hit when seen in Indianapolis last season and promises a lot of new witticisms upon this appearance. La Carmontella is named on the bills as the third feature act this week. Although well known in Indianapolis as the wife of Louis W. Buckley, of the Grand's staff, La Carmontella has never been seen in this city in her wonderful contortion specialty. Her new act, "The Witch of the Moon," is unlike any other contortion act now before the public and should prove very attractive and interesting. Carl W. Sanderson is a Danish pianist who is new to this country. He

PRELLE'S WONDERFUL DOGS



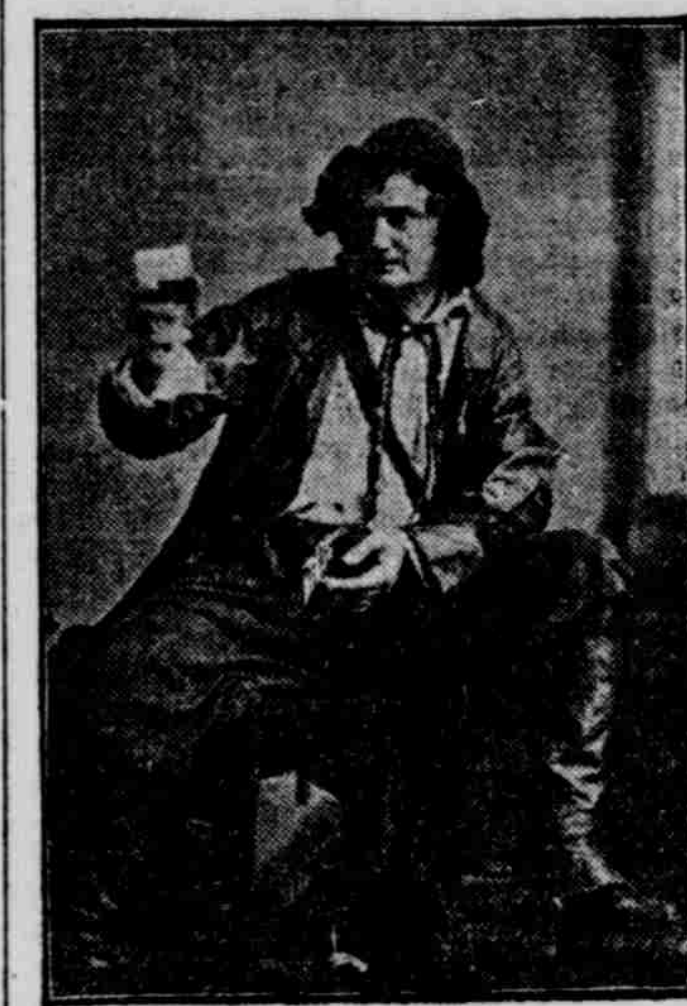
In the Vaudeville Bill at the Grand.

will furnish a comedy musical specialty. The Fleury Trio will give a dancing exhibition similar to that of the Armata-Trio Troupe, seen at the Grand last week. The new trio, which is composed of two women and a man, comes highly recommended from Paris. James and Sadie Leonard will present a new sketch by Will Cressy, entitled "Going to the Dogs," a little farce that is said to be very funny. Both Mr. and Mrs. Leonard are clever dancers and singers. A black-face act will be offered by McIntyre and Primrose, Charles Vance, an excellent singer of negro songs, entertains for fifteen minutes, and the bioscope will furnish a new series of noteworthy moving pictures, including an exceptionally fine panorama of the Arctic regions.

The Park—Melodrama.
The Park will open the coming week with what is said to be the most elaborate production of a rural drama that is now appearing in theaters of popular price. The play is "Driven from Home" and its title is said to give little evidence of its real value. The production is new to Indianapolis and offers picturesque life in the rural districts along the Hudson river, while its love story is of the honest, old-fashioned kind that one might expect to find among a rugged, plain people. It tells the story of John Maynard, a hard-headed old farmer, whose religious scruples are so strong that he does not believe his cattle should be fed on the Sabbath. He has two children, Margie and Dave, who have been reared according to the strict notions of the father. The

daughter was educated at a private boarding school and is a girl above the type in the neighborhood in which she lives. She has a sweetheart, Tom Anderson, a sturdy young countryman, who obtains the consent of the father to their wedding. A second admirer of the farmer's daughter is Hamilton Van Cruger, a New Yorker, who makes vain effort to win her affections, while Margie Maynard clings loyally to her country sweetheart. Young Anderson happens upon his sweetheart and her city admirer when the latter is ardently urging his suit. Her father comes upon the scene and, in his hot anger, drives the daughter from home. The action of the play then

JOSEPH JEFFERSON



In "Rip Van Winkle" at English's.

shifts to New York, where the girl wins recognition, taking her brother with her. In the end there is a reunion between father and children and the love story is worked into a satisfying result. The character of Margie is taken by Patrice, an emotional actress who long ago won recognition by her cleverness, and she is said to be supported by a talented company. The scenery used in the production is said to be on a rich scale, chief among its features being a realistic snowstorm.

"The Man Who Dared," a melodramatic "thriller," comes to the Park on Thursday afternoon to finish the week. The play has been at the Park before, but since its last engagement is said to have been rewritten and strengthened all along the line. Its scenes are in France, its characters belonging to the noble class. It tells the story of Rita, the mistress of Marquisan, who, at every flash of diamonds, shifts her affections. The character is impersonated by Ethel Fuller, who is said to have worthy talent. The part of the Count of Mantineau is taken by Howard Hall, who appears as the wronged husband, and upon him most of the action depends. The play abounds in thrilling incidents, chief among them being one contrived to test the courage of its hero. Most of the action is about the famous gambling resort, Monte Carlo, where the chief characters saunter about the zoological gardens. The production is said to be elaborately equipped, the gowns of the women being of striking order and the scenery being true to that in and about Monte Carlo.

The Empire—Burlesque.

Harry Bryant's Burlesque Company, an organization that has in other seasons supplied local burlesque-goers with good entertainment, will be the week's attraction at the Empire, opening with the regular Monday matinee. There are few burlesque comedians better known than Harry Bryant, and he is always a welcome visitor to the Empire. His company includes this season a number of favorite vaudeville performers, as well as a large chorus of pretty girls. The organization is well supplied with special scenery and electrical effects. The programme opens with a new travesty in which the Irish comedian, Matt Kennedy, appears in the leading part. The action of this skit is said to be rapid and several useful musical numbers are promised. The vaudeville also includes the Imperial Japanese Troupe in a daring acrobatic exhibition; the Rack-

Bonnie Brier Bush," and will also give a Wednesday matinee. Thursday evening will be given up to Clara Bloodgood in Clyde Fitch's drama, "The Girl with the Green Eyes," a play that has been running in Chicago to very large and enthusiastic audiences, and which had a successful season in New York last year. The last two nights of the week, with a Saturday matinee, will be filled by the bright musical comedy, "A Chinese Honeymoon," which proved so popular in the East all of last season.

Edward Esmonde, who was seen at the Grand a short time ago in his little twenty-minute play, "A Soldier of Propriety," written by St. U. Collins, a newspaper man of Detroit and formerly of Indianapolis, is now appearing in the East in a play entitled "At Duty's Call." The play is in a prologue and three acts, and is in reality an elaboration by Mr. Collins of the little vaudeville sketch, Mrs. Esmonde is appearing in the leading feminine role.

After scoring quite a strong success in Chicago and drawing crowded houses for two weeks in New York, "Hearts Courageous" suddenly suffered one of those collapses difficult of explanation, and the young Indiana actor, Orrin Johnson, who was appearing in this dramatization of Miss Rivers's book, closed his season as a star last night, and will appear in the leading role of Jack Bigelow in "A Japanese Nightingale," which opens at Daly's Theater, New York, two weeks from tomorrow night.

E. H. Sothern has secured the English rights to Justin Huntly McCarthy's play, "The Proud Prince," in which Sothern is now playing in New York to crowded houses, and his manager, Daniel Frohman, is arranging a spring engagement for him in the play in London next May and June. Mr. Sothern will be accompanied on his trip abroad by Cecilia Loftus and Mary Hall, also by the composer of the music for the play, Manuel Klein. Following his English season Mr. Sothern will begin his plans with Julia Marlowe for their Shakespearean tour together in this country.

Richard Mansfield again displays his contempt for the conventional by refusing to cancel his tour as booked last year because in "Old Heidelberg" he has achieved a great success that would continue to draw great audiences throughout the entire winter in New York. He enjoys the variety of traveling, he says, and the exhilaration of

HOWARD WALL



In "The Man Who Dared" at the Park.

meeting new audiences in different parts of the country. He will take "Old Heidelberg" on tour at once. He has no superlatives with him this year, but will carry the largest organization of his career, for there are to be with him throughout the season the seventy-two singers who appear as jolly Heidelberg students.

Some of the songs in "The Babes in Toyland," the new extravaganza by Glen McDonough and Victor Herbert, now running in New York, remind one of the delightful nonsense in "Alice's Adventures in Wonderland." Here is a verse of one of the ditties:

"If a steamship weighed ten thousand tons,
And sailed five thousand miles,
With a cargo large of overboard,
Of carving knives and files;
If the mates were almost six feet high,
And the boys' near the same,
Would you subtract or multiply
To find the Captain's name?"

Mrs. G. H. Gilbert, of Annie Russell's company, and a great favorite with Indianapolis play-goers, celebrated her eighty-third birthday last week and received congratulatory messages from men and women prominent in the dramatic profession from all over the country. To be playing an important part, as Mrs. Gilbert is now doing in "Mice and Men," at the age of eighty-three, is unprecedented in American theatrical life. John Glendinning dedicates the following verses to the beloved old actress in the current number of the Dramatic Mirror:

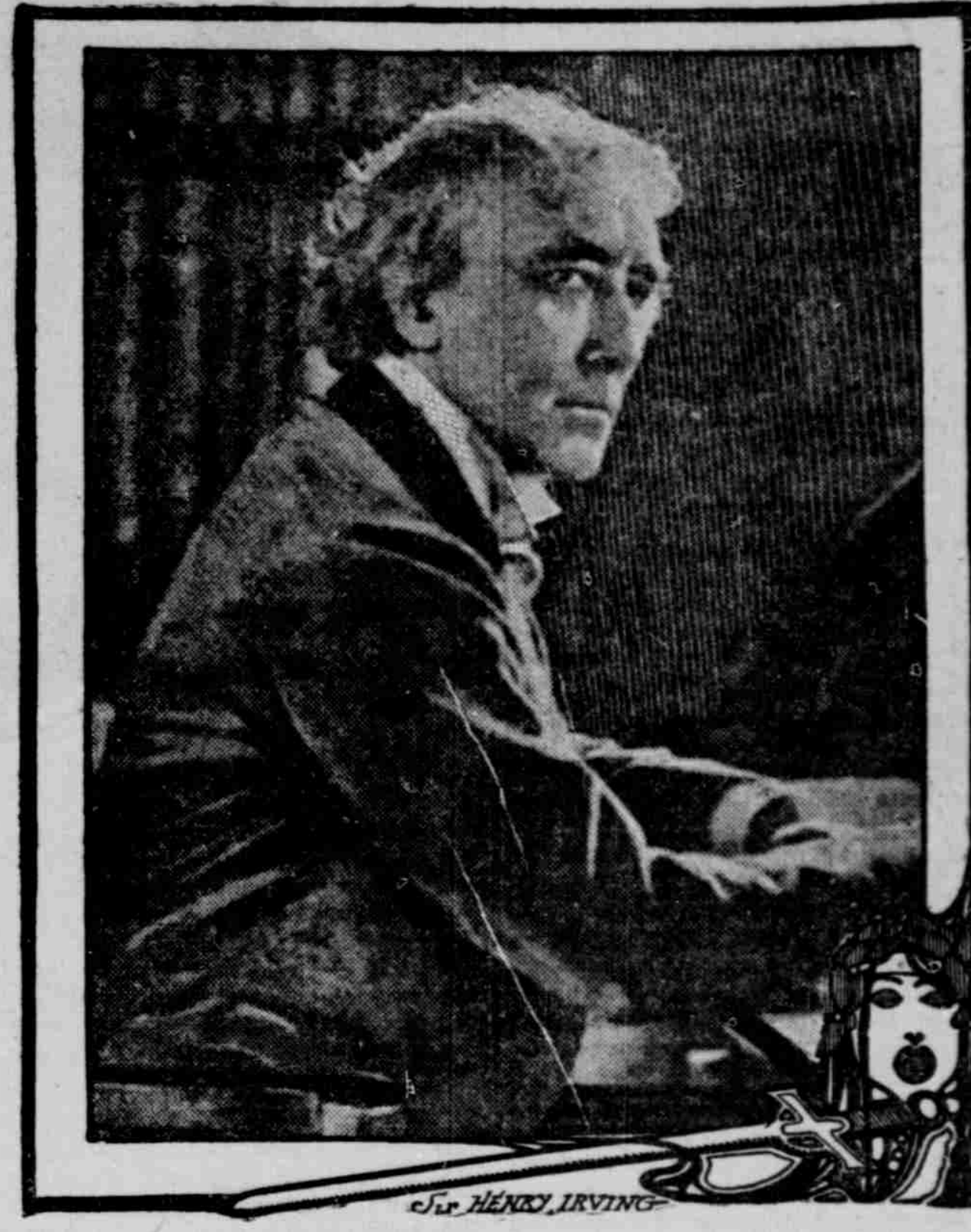
"Whom the gods love die young," 'tis said;
Not always can this be
The gods have 'er our "grandma" loved,
As their applause for years has proved—
And she is eighty-three!

"Whom the gods love are ever young"—
Thus runs to-day our song.
And that is why at eighty-three
She stands the stage so gracefully—
And may she grow old long!

Clara Blauvelt, the new leading woman with Kyrle Bellew in "The Amateur Cracksman," has had a most unusual career. She is the daughter of a Massachusetts sailing master and was born on her father's bark, about twenty-three years ago, when the vessel lay in the harbor of Hong-Kong, China. She did not set foot on the land of her parents until she was four years old, and in the interim her father's ship circled the globe. She became stage-struck about six years ago and was given a small part in one of Frohman's comedies. She has been understudy for Ida Conquest, Cecilia Loftus and several other prominent actresses, but never had a real chance to show what she could do until last season, when, as Glory Quayne in "The Christian," she scored a pronounced success. Her work in "The Amateur Cracksman" is attracting much attention.

Ever since Mrs. Leslie Carter started on tour with "Du Barry" she has been dressing in a box, but this box is very commodious and possesses every imaginable convenience. The dressing room is a portable affair and is made of canvas stretched on frames. Mrs. Carter objects to the dressing rooms to be found in the ordinary theater and decided to carry her own dressing room along with her on her travels. The stage carpenter at the Belasco Theater,

LATEST PORTRAIT OF IRVING



The English Actor is Now Appearing in Sardou's "Dante," in New York.

In New York, was put to work, and with the actress standing over him, in the capacity of architect, he covered five big frames with canvas like so many pieces of scenery, and soon there was completed the four walls and ceiling of a dressing room. The walls were covered with pretty pink dimité, there was a long shelf for a dressing table to go beneath the "make-up mirror," there were other shelves to occupy one side of the room, a door in one side and ventilators on every side. This innovation is causing something of a sensation among the stage hands of the various theaters where Mrs. Carter is now on her tour.

Piero's new play, "Letty," is now being much discussed by the English critics, its London production two weeks ago having proved a great success. William Archer is confident that "Letty" will take its place in the very first line of Piero's works and writes as follows regarding it: "The four acts that depict Letty's struggle and victory" are among the most admirable, in point of structure, that he has ever written. They are almost too concentrated, too tense with emotion, too crowded with vicissitudes. It is positively exhausting to follow poor Letty through all the tangled experiences of this one afternoon and evening—tremulous hope, exultant certainty, crushing disappointment and humiliation, disgust and a feverish struggle to overcome it, the failure of that struggle, desperation, fascination, a hectic rapture of self-abandonment, then a final revulsion of feeling and a panic-stricken shrinking from the untasted cup of temptation. To carry your heroine in the course of a few hours, and without any overstrain of probability, through such a breathless series of emotional crises, is indeed a technical triumph. Mr. Piero has done nothing—not even in "Iris"—more absorbingly interesting than these four acts."

The secret of Henrietta Crosman's plans to star in a dramatization of Egerton Castle's "The Bath Comedy," under David Belasco's management, was so well kept by the few who knew it, that the announcement given out recently has been the surprise of the season in theatrical circles. The Dramatic Mirror says that Mr. Belasco owned the dramatic rights of the book and wished to dramatize it, but he could find no available actress for the part of Kitty Belairs, which required a comedienne of great address and skill. Miss Crosman was the ideal actress for the role, and she had no new important play ready for this season. In these circumstances the advantage of association was mutual and obvious. Maurice Campbell, Miss Crosman's husband and manager, effected arrangements with Mr. Belasco some time ago whereby during the continuance of the new play Miss Crosman should be under the management of himself and Mr. Belasco. Miss Crosman will continue to play in theaters that are independent of the theatrical trust and this will keep her out of Indianapolis this season, unless she follows Mrs. Fisk's example and comes to the Park Theater at the close of the regular "popular-price" season at that local playhouse. Dickson and Talbot assure Indianapolis theatergoers that, with the erection of their new independent theater, this city will next season be enabled to see many of the stars who are at present barred out of Indianapolis, including James K. Hackett and Miss Crosman.

A Poet's Perplexity.

(The final word in each line has no rhyme.)
Of all the year, this is the sweetest month:
Its rare delights, if rhymes were not so scarce,
I now would sing in ballads; but I have
No books of ready rhymes that will oblige
My wants, and so there is a yearning gulf
Between desire and just one single fugue!
And though with winning touch I doff my coat,
No breath of song, to stir the lightest calm,
Is heard to sigh; and 'tis well known that "silver
And gold have I none," and that my chimney
Is falling; people passing see my window
(For long years broken) stand with a red scarf;
And deeper than its dye my cheeks then crimson;
Defenseless I can only stuff and mouth!
Waldron, Ind. —Alonso Rice.

ETHEL BARRYMORE



Who is Captivating New York in "Cousin Kate."

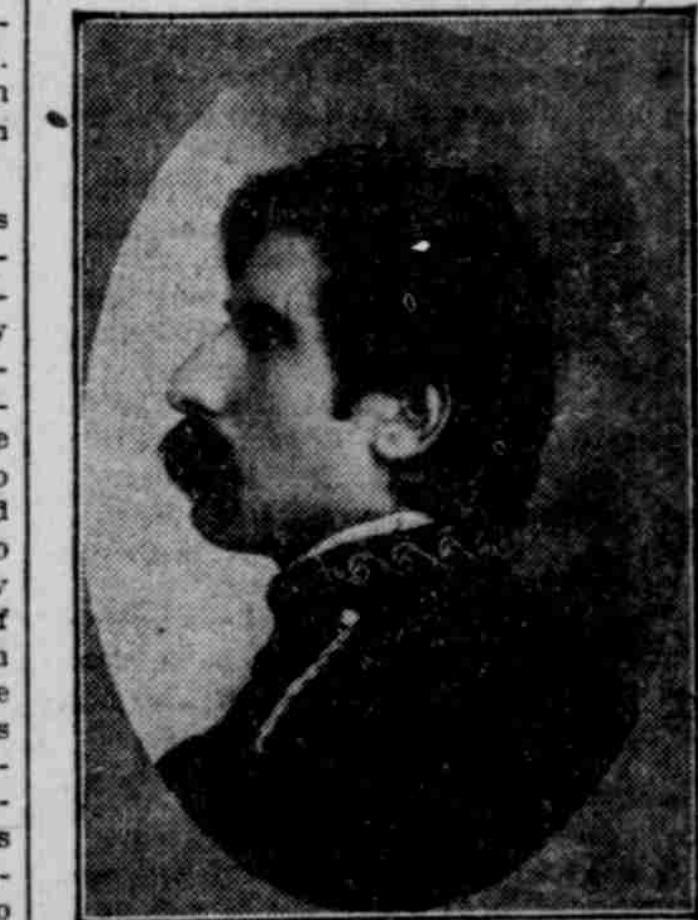
IN THE MUSICAL WORLD

IMPORTANT CONCERTS DURING NOVEMBER IN INDIANAPOLIS.

Creator "Sized Up" in Rhyme—Bismarck-Damrosch Recital—General Musical Notes of Interest.

There has been very little going on in the local musical world during the last month, but the month of November promises to be an active one. The forthcoming concerts of Creator's band at Tomlinson Hall and the Wagnerian recital of David Bismarck and Walter Damrosch in the assembly room of the Claypool Hotel are events of much importance and are attracting considerable advance interest among music lovers of the city. Signor Creator and his now famous band come to Indianapolis for three performances to be given on the evenings of Nov. 23 and 24 and the afternoon of Nov. 24, the first of the series being given for the benefit of the Shortridge High School, under the auspices of one of the classes of the school. The fiery Italian conductor has appeared in nearly all other large American cities and has caused something of a furore wherever he has been seen. His movements when directing are said to be so quick as to be indescribable.

SIGNOR CREATORE



Who will soon bring his Band to this City for Three Concerts.

There is no going to sleep and no gossiping in the audience when he is wielding his magic baton.

Creator is an artistic enthusiast. He conducts entirely without notes and when it is understood that his programmes usually contain sixteen numbers and as many encores it dawned upon one that the man must possess a tremendous memory as well as musically ability. A rhymer in the New York Journal burst into the following effusion after attending a Creator concert: "To every other telegraphed from that hypnotic eye
Reverberating kettledrums respectfully reply
You draw from the euphonium a grumbling under-tone
You throw a double duck fit, just as if you liked to do
To get results from yonder where the queer tympani lurk;
Meanwhile the evolutions that you set yourself to do
Resemble macaroni while the same is in the stew.
Old Patav Gilmore, bless him, was a leader who could show
Contortions and gymnastics things they really ought to know
While our own John Philip Sousa, with his short but gifted arms,
And his lumber neck, possesses many captivating charms;
But as telegraphers, we own it, neither one of them would do
For an instant in competing with a whalebone man like you.
Blessings on you, Creator; if we all could work like this
We should not get results that seem trifling, tame and flat.
Could we but hurt ourselves at what is given us to do
And keep that whirling lick up till we get completely through
We'd make a noise perhaps ourselves to echo through the land
And get as much good out of life as you do from that band."

Mrs. Ona B. Talbot announces that the sale for holders of subscription tickets for the series of recitals to be given in the assembly room of the Claypool Hotel will open next Thursday morning in the C. H. & D. ticket office, in the hotel building. The subscription tickets will be \$8, entitling their holders to a choice of seats for the entire season. The single seats will be \$2.